

track info

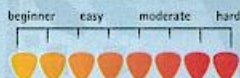
tracks 12-15

Vinnie Moore pops back to Widdle Studios to record an exclusive solo

- 12. Introduction
- 13. Full track
- 14. Backing track 1
- 15. Backing track 2

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rating info



rating: hard

Vinnie's playing is very fluent and includes advanced techniques such as sweep picking and two-handed tapping. Vinnie also makes his playing groove, which is the sign of a well-seasoned player. Vinnie also uses a wide variety of scales, including pentatonic, blues, major scale and harmonic minor modes.

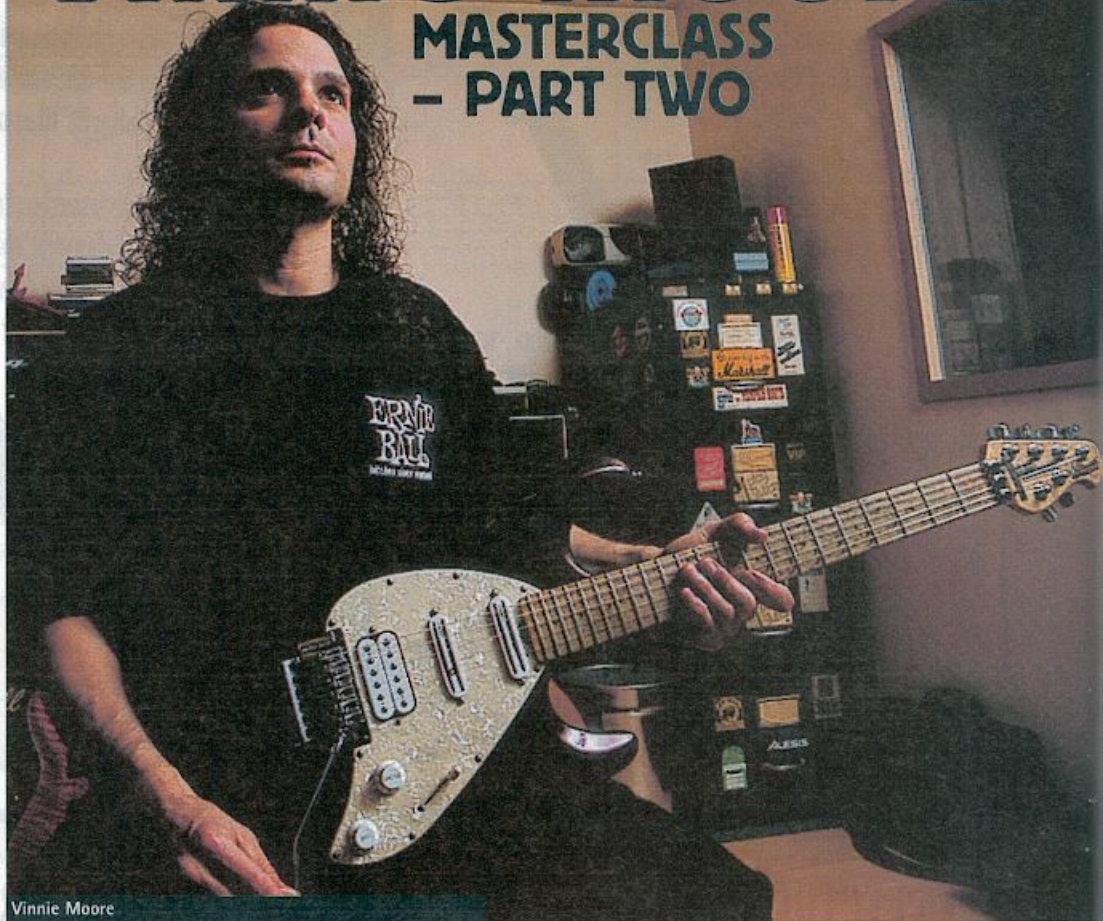
meet the gt masterclass team: jamie humphries and phil hilborne

The way the **gt** masterclasses work is this: Phil and Jamie liaise with the artist concerned and sort out what kind of backing track they want to play over and then Phil sets about putting it together – often at ludicrously short notice. When the session is over, Jamie has the unenviable job of notating everything that was played in the studio, having made notes of unusual fingerings, etc. What a team, eh?



vinnie moore

MASTERCLASS – PART TWO



Vinnie Moore

This month we look at an exclusive solo recorded for **gt** by US guitar master Vinnie Moore...

Welcome to the second part of our exclusive two-part Vinnie Moore masterclass. Last month, Vinnie introduced us to his approach to lead playing with a series of licks that covered everything from sweep picking and legato to jazz-flavoured lines. This month, Vinnie applies some of these ideas to a specially recorded track written by **gt**'s very own Phil Hilborne. The track, entitled 'Mind's Ear' has a blues/funk feel plus a neo-classical style chorus, which is a style found a lot on Vinnie's early recordings.

performance notes

Exercise 1 features the solo played by Vinnie. Bars 1-4 kick things off with Vinnie playing a couple of blues licks, plus a lick that follows the rhythm guitar using notes from the E blues scale with the D# note added as a chromatic passing tone:

E	G	A	B _b	B	D	D#	E
1	b3	4	b5	5	b7	7	1

Bars 5-10 introduce the main solo, with Vinnie playing some blues-based ideas using notes from E minor pentatonic with an added major third:

E	G	G#	A	B	D	E
1	b3	3	4	5	b7	1

This section concludes with a repeating blues scale line that resolves with a Jeff Beck-inspired bending phrase, plus some E major pentatonic ideas:

E	F#	G#	A	B	C#	E
1	2	3	4	5	6	1

Bars 11-12 conclude the verse with some descending **diatonic thirds** that use notes from E Dorian:

E	F#	G	A	B	C#	D	E
1	2	b3	4	5	6	b7	1

Bars 13-14 introduce the chorus, with Vinnie demonstrating his awesome speed and accurately executed sweep-picked and string-skipped diminished arpeggios. These patterns are quite easy to learn as they use the same shape, shifting up and down the neck in minor-third intervals. When sweep picking, make sure that all the notes are separated when sweeping across the strings and take care with the open B string – avoid any unwanted noise.

Bars 15-20 include some tasty lines and ascending trills that use notes from B Spanish Phrygian and fifth mode of the E harmonic minor scale:

B	C	D#	E	F#	G	A	B
1	2	3	4	5	6	7	1

Look out for the fast right hand taps and slides in bar 18. Bars 21-24 introduce the final chorus. This section kicks off with some ascending diatonic major thirds, plus a jazz-flavoured lick similar to the one found in Exercise 2 of last month's lesson. Bars 25-27 include more fast sweep-picked arpeggios. This time, Vinnie uses diatonic seventh extensions. Bars 28-33 conclude the piece with more pentatonic licks, plus some country/blues E major pentatonic-style phrases and some E Dorian lines.

sound advice

vinnie's gtcd gear

For the **gtcd** session, Vinnie used his Ernie Ball MusicMan Silhouette Special through one of Paul Cornford's excellent Cornford MK50 heads into a Palmer speaker simulator.

Exercise 2 features Phil's rhythm part for 'Mind's Ear' and kicks off with some funky sixteenth-note octaves in bars 1-3. Bar 4 is the E blues scale line, played an octave lower than Vinnie.

Bars 5-12 illustrate the verse riff, which features a funky syncopated riff that uses E minor pentatonic and the E blues scale. Bars 13-20 include the neo-classical chorus and use the chords of B5, C5 and A5, plus a D# octave that leads back to the main verse riff. The riff concludes with another verse progression that leads to the final E5 chord.

That's it for this month. I'd like to thank all the guys at Strings and Things plus Greg Timmons and Ernie Ball for all their help. Hands together for Phil for putting the track together so quickly, too. And, finally, thanks to Vinnie for giving it his all after a long flight and for making me laugh all weekend at the Birmingham show. Cheers, mate! **gt**

jargon buster



■ diatonic thirds

This is the collective term given to the major and minor thirds found in a key. Anything that relates to a scale, such as modes or chords, are said to be diatonic, or within the key.



■ REMEMBER terms and signs are fully explained on page 94

exercise 1 the solo

With distortion

GT TAB

(E Riff)

8^{va}

Loco

PO

BD

BU

BSF

BU

17-15-14-17

15-14

17-15-14-17

15-14-16-12

14-12

14-12-13-13-12-13

14-12

14-13-12

10-12-11

9

11-9



vinnie moore
masterclass – part two

exercise 1 the solo... continued

The musical score for "The Wind" by John Williams is presented in two systems. The first system shows the guitar solo (Guitar) and the double bass line (Double Bass). The guitar solo begins with a tremolo section, indicated by a wavy line and the word "vib". This is followed by a glissando, indicated by a wavy line and the word "gliss". The double bass line includes a solo section, indicated by a wavy line and the word "S". The second system continues the guitar solo and the double bass line. The guitar solo includes a section with a wavy line and the word "rake". The double bass line includes a section with a wavy line and the word "rake". The guitar solo concludes with a section marked "8va". The double bass line concludes with a section marked "PO".

(8va) rake - - - Loco

6

3

5

BU

LD PO H H H H PO PO

(7) 5 3 5 7 3 5 2 3 2 5 4 5 4 2 5

14 C5 B5 C5 B5

exercise 1 the solo... continued

8va

vib gliss gliss

3

H S S

8 10 12 10-12 (12) 8

12 14 15 14 15 17 15 17 19 17 19 20 19 20 22 21

E B G D A E

20

(8va)

gliss

PO S

22 22 20 20 19 19 21 20 19 21 18 19 16 17 19 17 21 19 18 21 18

E B G D A E

22

(8va)

gliss rake

3

BU LD BU

22 17 21 17 21(22) (22) 21 21(22) 21 17 21(22) 21 (21) 12 22 19 20 21 19

E B G D A E

24

(8va)

Loco

PO PO PO PO PO PO PO PO PO PO PO PO PO PO PO PO BUILD

21-17 19-15 17-14 19-15 17-14 15 12 14 10 12-9 10-7 10-9(10)9

19-18 18-16 15 16-14 17 18-16 15 16-14 14-12 12 12-11 10 11-9 8 9-7

E B G D A E

26

C5 B5 C5 B5

vib

3 3

BU PO

7 10 7 8 9 7 8 9 (9) 9 7 8 (9) 9 7 7 7

E B G D A E

28

C5 B5 D# (octave) (E Riff)



exercise 1 the solo... continued

Exercise 1 continues the solo. The notation includes a treble clef staff and an EBGDAE guitar staff. The guitar staff shows fret numbers and techniques like CO (cascading octaves), H (harmonic), BU (bend up), LD (lead down), RPB (rhythmic pull bend), and gliss (glissando). A 'Hold bend' is indicated over a bend. The exercise starts at measure 30 and ends at measure 32.

exercise 2 phil's rhythm part

Exercise 2 shows Phil's rhythm part. The notation includes a treble clef staff and an EBGDAE guitar staff. The guitar staff shows fret numbers and techniques like CO (cascading octaves), S (sustained), gliss (glissando), and vib (vibrato). The exercise is marked 'With overdrive' and starts at measure 1. It includes a section labeled '(E Riff)' and ends at measure 3.

exercise 2 phil's rhythm part... continued

13,17 B5 C5 B5 C5 B5 C5 B5 A5

20 C5 B5 D# (octave) 21,25 (E Riff)

23,27 24 28 29 31 E5

gliss S H CO CO CO H H CO CO CO H H CO CO CO H H CO CO CO H

vib